

I think that most of us feel that projects like "The Loon's Necklace", "The Legend of the Raven", the Jefferys' collection of Canadian historical drawings, etc., have helped successfully, along with other things of course, to place the company squarely in the community as a good corporate citizen.

As sponsor of this kind of project we go on record, in a way, as patron and supporter of the arts. Many influential members of the community have recognized this and put themselves on record to this effect. However, although this effect continues to go on and to build, it has been 10 years since we have added anything substantial to the program.

That is, perhaps, not quite -- when this building was opened we unveiled three large murals, at that time, 1957, one was the largest in Canada. Then, at the same time, we had a series of exhibitions of work of many Canadian painters which changed at intervals from floor to floor. From these exhibitions, individual works were chosen for the 20th floor/executive office decoration, and to sparsely decorate some of the rotundas. The company has a token collection of about ----- works by Canadian painters. So we are indeed a supporter of the arts. But that was ----- years ago!

I think of things like "The Loon's Necklace" and the Jefferys' drawings as real spotlighting projects. They just couldn't miss painting the company with PR sunshine, and the glow lasts and lasts. The "Loon", of course, after 16 years is second in popularity on our list of films.

But projects with the effectiveness potential of these are harder and harder to find, although we're always looking for them - and I'd like to stress that point to the "field men". Keep your eyes open - but at the same time remember that there are many sides to projects like these that

must all dovetail together to be practical. A case in point -- Frank Spencer found what appeared to be a dandy. Children's paintings from all over the world -- a magnificent collection and an authority on the subject along with them. But what to do with them? A film seemed the logical vehicle, and I'm sure it is. But to do an effective film needed "actuality footage" of the children in their native lands -- and this would make the cost prohibitive for our film budgets. A real heartbreaker! But Bob Collins is doing a nice piece in the "REVIEW", so all is not lost.

As I said, this kind of thing is difficult to find, and I feel we must, in the meantime, explore other means of doing the same thing - that is of keeping the company's reputation as a corporate supporter of the arts alive and growing.

It seems to me there are two possible areas of activity. One would be T.V. To do anything outstanding for T.V. could no doubt be effective but would also be very expensive. The one quality which has characterized the cultural program over the years has been its modest cost. As I've said so many times before, evidence seems to indicate that we've had a lot for our money. I'm sure we all agree that this is the way it should be.

This then leads me into the other avenue -- the building of an effective collection of Canadian painting and sculpture. Not to be used primarily for decoration, like those pictures the company already has, (although I can see some advantages in decorating all our office buildings this way), but as a practical P.R. project similar in goal to the others in our program.

I realize the idea is not new. Many companies have paintings. Some modest, some large collections. The most recent is perhaps the C.I.L.

collection for which the company announced a budget of \$100,000. This was real art news! And good news for Canadian art. I'm sure they will have a superb collection which will do things for C.I.L. But I'm thinking of something a little different and a small budget continuing each year.

My thinking goes this way:

1. Build an art collection which would reflect two definite points of view:

- a) Young promising artists and sculptors (we already have a good name in helping people get started). This would point up our interest in the development of the arts.
- b) Superb works by established people. In this way we would acquire gallery material and point up an interest in the conditions of the arts.

The collection would be a practical symbol of the company's interest in the creative development of Canadian art.

2. Establish within the company a conscious point of view of Imperial as the art patron. This would allow us to "promote" Canadian art as well as support it.
3. Promote when possible knowledge of the arts, ~~XXXX~~ thus contributing to the area of art appreciation.
4. The project has geographic advantages and flexibility. Now each province has substantially creative people and a rapidly widening art public, especially among though leaders and young intellectuals. Each province has many potential viewing outlets for painting and sculpture. It would bring the field men closer to this particular group.

5. The Review offers possible promotional possibilities especially for reproductions, which could be made available separately if desirable. As with the Jefferys' material, we could make photo prints available for publication.
6. Canada has two established art publications -- one in English and one in French. All daily newspapers have lively art pages. French Canada is particularly responsive to the arts.
7. We are hopeful of getting started this fall in a modest way and to explore some of the possibilities I've mentioned.

As I've said earlier, we are still looking for projects similar to those we've found so successful before. I see this new effort simply as augmenting what we have done (and continue to do for that matter, because the old projects continue to stand as firmly as ever), and not as a replacement for anything.

I've started with this subject simply because it's a new one; now I'd like to touch briefly on the other aspects of graphics.

The Jefferys' collection still continues to produce results. The most important single item is the use of it by the Toronto Board of Education throughout the schools at student level. They not only produce a catalogue in which the drawings are arranged by subject, complete with suggestions for use in various sections of the curriculum, but are producing slide films and large blow-ups for display in the class room. I'm surprised that it has not been possible to interest departments of education in other large centres.

We feel it is time to do a little promotion of the collection after 12 or 13 years, and plan a couple of very modest leaflets before the end of the year. We feel that the drawings may be popular during the centennial

year and we might consider offering exhibitions of prints to local town councils for this purpose. Your reaction to this possibility would be valuable.

Originally we had thought of ~~xxxxxx~~ presenting the originals to the National Archives as a final and suitable home. I've changed my thinking now and feel that this would complicate our own distribution of prints in view of the fact that the archives also make prints of their material available, but at a price. Credits to Imperial might also become complicated. I would prefer to consider organizing the original works and promote them as available exhibition material for the large galleries.

MOVIES

During the past 10 years, the 16 mm. motion picture distribution has not been as clear-cut as it was in previous years. When National T.V. came to Canada it disrupted quite spectacularly the cosy distribution patterns developed by National Film Board to cover Canada from one side to the other. Screenings dropped and audiences diminished. However, this was counter-acted to some extent by bookings of films on T.V., and a switch of Film Board activity to the educational field. Now, however, the number of general audience screenings seems to be increasing again. This is perhaps partly due to habits changing again, but also to increased promotion and availability of 16 mm. films generally from many sources. There are, of course, more films available so competition is keener.

There are also experiments going on, such as the screening of films at airports, which help increase audience figures. During this whole period as you know we have not been very active in film production. "Decision to Drill" was the last in 1960. Here I should mention that I'm not referring to films like Phil Carscallen's "Science Off the Shelf"

series done primarily for T.V. Our feeling is that we should produce cautiously films which will do the company the most good and look over titles of those produced by affiliates in the hope of adding existing films to our library. Jersey's "Human Element" is a case in point. We have acquired prints for company distributing points across the country.

We are also interested in Jersey's "Esso World Theatre" films. Each film features the essence of national theatre in the country covered. We have preview prints of "England", "Japan", "Greece" and "Nigeria".

Educational television here in Toronto is interested in them, but I haven't yet received any final commitment. They do feel they should be introduced by a Canadian. I feel sure the films would do well for special groups and schools, especially if they were cut in two. A full hour is too long for usual group showings.

There is nothing particularly new with reference to our still photo library, except perhaps that we are adding more and more pictures in colour. We're doing this, generally, for internal company reasons. The "Review", the Annual Report, and new slide films generally demand colour today. Distribution of colour photos outside is very limited here in Canada, due to the cost of plates and the fact that publications who use our material can seldom afford to pay for colour plates.

Requests for our black and white pictures continue to hold up fairly well generally, but of course not as spectacularly as when the company was involved with huge development projects. The use of our pictures are now more diversified with not nearly as much built-in news value.

However, we are planning simple promotional leaflets for distribution to editors, libraries, and government, etc. to stimulate more activity.

We are making detailed records to try and assess our effectiveness more accurately.

We have about 18,000 negatives in the industry in our files. This does not include picture stories which have been taken for the "Review" and our field separately.